

# Lampshade or Lampost? Paris Question of Dress

Summer Season Made Lively by Battle Between the Two Styles of Outlines--Predictions of a Revival of Second Empire and Also of 1880-82 Fashions--Turkish Trousers Skirts Favored by Important Dressmakers

By CLAUDE CHERYS.

THE Paris summer season is at its height. Indeed it may be said that it reached its height on that Thursday when the King and Queen of England visited Autoull and by reason of their presence made the gala race meeting the most brilliant on record.

From the point of view of a dress expert I have found it very interesting to study the unconscious influence the English Queen has had on the society women of Paris. That this influence has been and still is considerable cannot be denied; but will it have any lasting results? In a recent conversation with Worth I learned that a surprising number of orders for gowns of the royal type had been given since the Queen's visit, and that some of these orders had come from Parisiennes whose names had long been associated with ultra smart fashions. This is interesting, but of course it is not conclusive.

Queen Mary's style of dressing is essentially ladylike, even unnecessarily royal ladylike, and it is difficult to believe that the smart set will be willing to copy it. On the other hand, there is another royal personage whose taste in dress is at the present moment making itself actively felt in the world of fashion; this is the Empress Eugenie. We are playing with serious intention with the fashions of the Second Empire, with those picturesque styles which Winterhalter has depicted with such exquisite skill, with flounced skirts and flowing scarfs and flower trimmed hats. We are not looking with favor at crinolines, but the flounced and frilled dresses which belonged to the crinoline period are rapidly creeping into favor.

Recently one of the most beautiful women in Paris—a woman who but a little time ago was a famous mannequin—appeared in public in a wonderful gown which had been copied exactly from a dress once worn by the Empress Eugenie, and already this costume has been photographed and published in a number of leading newspapers as a specimen of the fashions of to-morrow. It was a very gracious and lovely robe—black tulle covered from waist to hem with flounces of black Malines lace.

The little semi-tight corset had close fitting sleeves reaching to the elbows and there was a quaint muslin collar which left the neck and throat bare. The dress was not worn over a hooped skirt and yet it faintly suggested a crinoline of modest dimensions. The costume was accompanied by a Second Empire parasol of pascoda form in green tulle. The parasol was bordered with ostrich feather trimming and the long handle was in jade and ivory.

Several leading dressmakers insist that we shall have a revival of Second Empire fashions, and that in the near future. My personal opinion, founded on observation, leads me to believe that the revival of 1880-82 styles will be the chief happening of the autumn season. Even at this moment the "ligne" of 1880 is very popular with some of the leading elegantes. I shall speak in detail on this subject next week and shall sketch at least one costume of the period I have indicated.

The summer season in Paris is being made lively by an insistent battle between the lamp shade and lamp post outlines. To onlookers this battle is full of interest, and it offers not a little amusement. One week it seems as though the enthusiastic admirers of frills and flounces had won hands down. The following week those on the other side triumphantly launch a model gown of such subtle charm that one is forced to pause and admire.

The whole affair is droll, but on one subject the contending parties are entirely in accord. The underskirt must seem clinging and skimpy whether the overdress be arranged in Persian tunic style or in flat draperies.

I have illustrated this war of modes this week. On one hand you have the very latest lamp post outline, on the other an "abat-jour" gown of fascinating qualities. With regard to the first creation I want to point out one or two important features; first of all the underdress, which is in reality a Turkish trousers skirt.

The fashion is being repeated by very important dressmakers with notable insistence. This curious garment is made of supple silk and the full trousers are banded in at the ankle. Over this an exaggeratedly long Russian blouse tunic is worn. The blouse is in the hand absolutely shapeless; that is to say it is fashioned after the manner of a workman's linen blouse. It is made of ultra supple material, such as printed silk, Oriental satin, etc., and at the neck it is round and decollete. At the waist this strange blouse tunic is banded in with a soft sash finished with tassels.

The model shown in my sketch was worn at Autoull on the occasion of the race meeting which was attended by the King and Queen of England. The wearer was a very beautiful society woman and though its curious outline attracted a good deal of attention in the "passe" it really could not be called a sensational dress. One had to look hard and long to discover that the underdress was in Turkish trousers form because the blouse tunic was long enough almost to reach the ankles.

The material of this tunic was a heavy make of Chinese crepe in a rich shade of Egyptian blue. The embroideries on the hem and also on the corsage were carried out in floss silks and fine wool, with tiny porcelain beads introduced in certain parts of the design. The Turkish trousers were in black Oriental satin and the picturesque sash was in the same material. In the fine embroideries dull shades of blue, orange, red and tete de negre were cleverly mingled. I saw the wearer of this daring costume leaving the racecourse and she was then strapped up in a long military cloak made of dark crimson faced cloth lined with printed Martine silk.

I do not really think that these Turkish trousers skirts will become generally popular, but that they will be worn by some smart women is certain. In a recent article I mentioned the same style of garment in connection with this summer dresses and gave an illustration to show how it was being worn.

My second sketch of this week shows an ideal lamp shade garden party gown. Here you have one of the very new

ideas, the transparent tunic mounted over a clinging dress which moulds the figure.

The model I have chosen was made of three different materials. The clinging underdress and the underbodice, with long rucked sleeves, were composed of crepe de chine in the new and very lovely shade of desert dawn pink. Then the lamp shade tunic was in silver gray mousseline de sole and the short tunic and pinnaflore corsage were in printed silk gauze.

The designs on this gauze were in subtle tones of rose, beige and leaf green, on a heliotrope ground. The harmony of color shown in this gown was rarely lovely. All the colors were soft and subdued; each shade seemed to melt into the color which lay near it and the general effect was deliciously fresh and summery. A splendid note of color was supplied in the picturesque Niniche hat which was made of Tuscan straw with rose du Barry feathers standing high at the back.

These long transparent tunics are a rage in Paris this year. They are charming in black silk gauze over a clinging underdress in printed silk or shot tulle. They give the real lamp shade effect, but very small weights are so cleverly introduced in these tunics that the material, though very full, falls in long straight lines.

The fact that all the new automobiles—at least those made to the order of fashionable women—have low roofs may be taken as an important sign of the times; or at least, of the fashions. For some time past we have had carriages with specially high roofs; the latter having, of course, been invented to give head room to ultra high hats and aligettes. Now we are going back to the wide, low roofed carriage which recalls those in use in the days of the dandies.

From this fact we may gather that the hats of the near future will be trimmed comparatively low. The latest Niniche models are fully trimmed with flowers or feathers, but they are not really very high, even at the back. We are at the moment still under the influence of high and narrow trimmings, but a change will gradually creep into the world of fashion. By next autumn I expect to find hats of the modified Winterhalter type popular in Paris.

The leading artist jewellers of Paris are just now designing exquisite ornaments for day wear. Some of these are made of black enamel framed in delicate filigree silver and inset with seed pearls, for example a plaque clasp which was intended to fasten one of the new capes in front.

It was obvious in shade and made of black enamel. The delicate frame was in filigree silver and in the centre there were little mounds of seed pearls surrounding a very beautiful yellow topaz, which was set clear.

I have also seen black enamel applied to bracelets used for keeping long gloves in place and with excellent effect to parasol handles and coat buttons. Pearls are still the only possible gems for morning wear, but some Parisians are wearing chains of sapphires set in dull silver with simple tailored suits in navy serge.

For belt clasps jade and tortoise shell are the two most popular materials. Tortoise shell inset with seed pearls and traced over gold or silver threads is used for many of the new high combs and also for parasol handles.

## FABRIC PAINTING.

THE flower painted velvet lambrequins of the Bad Taste Exhibition brought many a smile, but the fact remains that the modern girl will do well to look into fabric painting in these days of pompadour chiffons. With "six lessons in art" she will be able to save a very neat sum on her scarfs and evening dresses.

Hand decorated materials are expensive, but no one who has had experience in china painting or water-colors should have any special difficulty in reproducing simple designs.

The material must be painted before it is cut, and nothing lends itself to this process better than an old fashioned quilting frame. There are plenty of these in the attics of the farmhouse where city people spend their summers, but if none is obtainable a square table may be turned upside down and used. An old sheet should be fastened to the legs by its four corners and the chiffon stretched taut above, but not touching it, at a comfortable height for working.

The painting is done with aniline dyes, which come in liquid form and may be diluted with water to the desired shade. They are very strong and as they sometimes come out even stronger when dry than when applied, care must be exercised in the diluting, which may be done in a collection of old saucers.

The artist must protect herself with a big apron, and wear an old gown beneath it, for a spot once acquired never comes out.

The first step is the wetting of the chiffon all over with clear water applied with a big watercolor brush. Then the ground color should be applied. If it is a plain white scarf that is to have a Pompadour effect of pink roses on a blue ground, the painting should begin with the blue at the lower edge, the color being made to shade into the white. When the fabric is nearly dry the roses should be painted in a very faint pink, with their stalks a grayish rather than emerald green.

A scarf is a very good thing to practice upon, for it is so seldom spread out that slight mistakes do not show. The whole effect should always be shadowy rather than definite.

The satin roses popular as hat trimmings are another possibility for the amateur. If the flowers are to approximate the real roses in size strips of cream charmeuse about two and a half inches wide should be used. They should first be wet with clear water and then painted the desired shade. A much better effect is obtained if each flower is of a different shade, thus a yellow cluster may be varied from corn color to burnt orange.

The painting of a gown should never be undertaken unless the artist has had some training and a very definite idea of the effect she wishes to produce. Even then the first attempts should be

made upon inexpensive organdie rather than upon chiffon. In these days of draped skirts a garland about the edge is not so effective as a real design made to fit the gown.

When the artist has gained skill enough to attempt real decoration she may make many pretty trifles at a very small cost. Fans and opera glass bags are frequently hand painted. Little wattleau figures and scenes if well done are charming.

It is not to be supposed, however, that our mothers never turned their lessons in fabric painting to their own adornment. Witness the scene in "Little Women" where Jo tells the fashionable friends who are admiring her gown that Amy painted it—to that artist's disgust. There are just as many girls now who are artistic as there were twenty years ago. But the modern girl does not always take her artistic tastes seriously. Sometimes she merely tries to make them useful.

## ACCESSORIES OF DRESS.

MANY women who would otherwise pass as well dressed spoil their appearance by ill selected accessories. One of the most important of these items is the handbag or pocketbook.

It must not alone be kept up to date but it must harmonize with the entire costume to look well. At present one of the novelties in handbags is fashioned of the "stove polish" ribbon in black, and is planned for the use of those whose hats are trimmed with this kind of ribbon. It is pouch shape and of medium size.

The ribbon of which it is contrived is applied on a flat self-foundation. In small circular ruffles. The handle which allows the bag to swing from the arm is of the ribbon folded flat. This costs a little less than \$5.

Other bags are of black moire, in pouch shape and of medium size. In fact, bags are a little smaller than heretofore. Very modish are those of uncut velvet, made in a color and black, the dividing line running from right to left, not up and down. In these a pale rose tint and black are an effective combination. Still others are of brocade.

Few leather pocketbooks are chosen. But if a woman insists on one of leather the latest is octagonal in form and of a greenish gray tint. Where leather is liked the little party case, or vanity box, as it is variously called, has taken first place. This is a small square leather box, to be slipped on the finger by a stiff little strap. In the box are all manner of necessary and unnecessary items—a tiny change purse attached by a gilt chain, two small bottles for perfume or salts, a glove button, a memorandum book, a comb, a gilt powder box, and of course a small mirror. The contents vary with the cost of the box, and the cost is from \$4 up. These cases are of all tints of leather, mauve, green, brown, rose, blue, gray and black, and the lining matches the leather.

Parasols are a present reality on every shopping list. A mark of the year is the decoration added to the stick. This is at least a matching wrist loop of the silk of the sunshade finished with a rosette, but in most instances it is a small bag of the same silk, pendant, and of correct size for the handkerchief, powder puff and purse.

The parasols themselves are of various materials. Of course for the matron of means there is the glorified shelter of all lace of soft Spanish texture, either black or white. This is at the height of favor again. For the delicate there is one formed of fluted ruffles of white lawn and lined with white chiffon. On the under side, just in the centre, are a large rose of mauve silk and a rosette of white valenciennes lace. The handle is plain white wood.

For the woman who is daring in her attire, there is a sunshade of brilliant, plain purple tulle with a deep border formed of ribbon work roses done in brightest green, yellow and red. And for others who like brilliant tints there is one parasol, bell shape and of accordion, pleated emerald green tulle.

For women of very simple fancies there are Japanese sunshades of cotton crepe in pale shades and with bamboo handles. These cost \$4 each. They are only for informal hours of the day, however. Something more elaborate must be used with silk costumes or afternoon gowns. Those who last season purchased the black and white striped parasols will find them still in fashion this season.

The present craze for beads is a result of the trend for all items barbaric in dress. Of course beads of imitation amber lent themselves most readily to this trend, but as the majority of the strings shown were priced as low as 50 cents, everybody soon had one, and consequently no one longer cared for them. However, there are certain strings of beads to be had at a little larger price, and this will keep them from becoming common.

Worth noting in this latter category is a string of pierced white bone globules, cleverly simulating ivory. Each one is carved and between them are strung tiny pearls. The general quality these give to the appearance is peculiarly soft and bewitching, much the same as the strings of all pearls. They are suitable for afternoon wear with simple outdoor white gowns, or for wear with shirtwaists and the ever satisfactory Panama hat.

Among new belts are those of patent leather. They are priced at \$1.25 and \$1.45 each. They are about eight inches in width and are crushed as much as patent leather ever will crush. They are finished with stitched edges and a small, very tart bow, also of the leather. Such belts cannot be made snug about the waist, but in these days of ample measurement who will care?

Slipper slides of the season are changing in mode. The latest ones are of very small, close set rhinestones mounted in white metal and combined with

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## A LAMPSHADE GOWN.

An exquisite model (showing the fashionable transparent tunic) in "desert dawn pink" crepe de chine, silver gray silk muslin and heliotrope gauze printed in soft shades of rose, beige and leaf green. One of the new Niniche hats trimmed with rose du Barry feathers is shown in this sketch.